

## SOUTHERN UNIV. YESTERDAY -- NORTHEASTERN UNIV. TOMORROW?



TWO LAY DEAD following a melee between Black students and the Louisiana State National Guard last Thursday on the campus of Southern University. The students had occupied an administration building for some time over educational

demands when the National Guard sought to forcibly remove them. After the tear gas had cleared it was uncertain just who had actually fired the gunshots, but there was no doubt that two Black Brothers were killed.

Photo courtesy of UPI

The events that lead to the deaths of two young brothers on the campus of Southern University will remain a mystery because the administrative forces involved serve to perpetuate a racist system of oppression and injustice. It is unlikely that Blacks who are aware of the agonizing realities of their condition can be expected to accept vague half truths and dismissal of the inexcusable tragedy in as much as Black students at S. U. could put aside their justifiable demands, even when terrorized by an army of National Guardsmen and state police.

At the very moment Black students were seeking negotiations with President Netterville, Gov. Edwards was informing the state board that he was dissolving a 23 member committee he had appointed to study the student's grievances. Gov. Edwards stated that the students did not want to negotiate and "further efforts [made by the committee] would be useless, fruitless, and not in the public interest."

The students who occupied the administrative building last Thursday morning sought to discuss with University President, G. Leon Netterville, their demands concerning greater voice in curriculum planning, better housing and medical facilities. Shortly after the takeover, police arrived on campus with dogs, an arsenal of guns and tear gas grenades.

After the governor and university gave up the idea of negotiations, Mayor W. W. Dumas of Baton Rouge

was ready to act in any means necessary "to take back the administration building at any cost." As a result of the refusal to recognize the needs of Black students

### Afro-Institute Staff Position

*We support the demands made by our Black brothers and sisters of Southern University's Baton Rouge Campus.*

*We are extremely proud of their commitment to the struggle for a viable education for Black People.*

*The situation at Southern University is a microcosm of the educational scene in America — WHAT HAPPENED AT SOUTHERN UNIVERSITY'S CAMPUS COULD HAVE EASILY HAPPENED HERE AT NORTHEASTERN — ARE THE SITUATIONS THAT DIFFERENT?????*

*As stated at the National Black Political Convention in Gary, Ind., March, 1972, BLACK PEOPLE MUST SEEK TO DETERMINE THEIR EDUCATIONAL DESTINY.*

*Taking into account the mandate from the National Black Political Convention and the day to day mental, psychological and physical assassinations like those of Jackson State— Orangeburg and now Southern University— We the staff of the Afro-American Institute of Northeastern University are committed to show our solidarity to the brothers and sisters at Southern University by committing ourselves to a program that will carry on the struggle on our campus.*

and white ignorant attitudes about superiority and "keeping the nigger in his place" two black men lay dead of gunshot wounds from "an unknown source." According to the Governor and his boys nobody knew where the students were coming from, and nobody knows where the bullets came from.

Black students on the campus of Northeastern and all campuses must back up their angry rhetoric with organized action on their campuses in their communities. At Northeastern and many universities, Black students have been living under conditions short of their academic and social needs that will enable them to relate to the Black community. Because we become so involved in our own individual struggles we fail to work to unite ourselves into a force that will serve to voice the demands of all Black students. We must realize that the problem of one Black student is the problem of us all.

The blood spilled by young black men in Orangeburg, S.C., Jacksonville, and now Baton Rouge discolors and darkens our future like a badly stained garment. We cannot live on for self without forgetting who we are and what we can do as a people. Black students must unify, solidify and mobilize in support and recognition of demands based on real needs.



# Dr. Poussaint Urges Self-Help

by DONNA DEANS

According to Dr. Alvin Poussaint, noted Harvard psychiatrist and author, the feeling among blacks which existed in the 60's is no longer prevalent.

In an exclusive interview, Poussaint pointed out that "Black people do not feel enough commitment to each other." Successful Blacks of today are forgetting about the little people that put them where they are.

Poussaint was referring to demonstrations and sit-ins of the 60's where leaders like Rev. Martin Luther King Jr. made their appearance, and organizations such as the N.A.A.C.P. and the Southern Christian Leadership Conference were very important to Blacks in the U.S. These organizations really worked to open colleges and other public institutions to Blacks. Now that many areas are open to Blacks, they tend to forget the efforts of their predecessors. They go into a situation, succeed, and attribute it to their own efforts. Actually no efforts could have been made without the prior efforts of the dedicated civil rights workers of the 60's.

"Now that things are a little better,

he said, people don't support the organizations that put them where they are today". The SCLC is about to fold for lack of support.

"When this and other organizations fold," he said, "the Black people are going to be more vulnerable to whatever reactionary whites will do. Yet Blacks won't realize this until it is too late."

Dr. Poussaint noted that a gap is going to develop between the Black middle class and the very poor Blacks. The middle class Blacks too often pull themselves out of the ghetto and refuse to look back. They progress along in society while the hard-core unemployables, welfare mothers and uneducated Blacks remain in the same economic and social position. Dr. Poussaint also feels that if middle class Blacks feel competition from the lower class Blacks, they're going to try to suppress them just as the whites do to the Blacks that are progressing.

He also noted an increase in Blacks leaving the cities. These middle class Blacks leave the communities because crime increases, because living conditions continue to deteriorate and because of the inadequate educations that their children are receiving. They in a sense are doing exactly as the white before them have done, which is escaping and ignoring the problem. Dr. Poussaint feels that they should work to improve conditions in the city instead of forgetting them and the brothers and sisters left behind. Blacks will be the only catalyst for

any type of change in the community. Blacks are the ones who will have to solve the Black crime problem. No longer can Blacks use racism as an excuse for self-destructive behavior. Pimping is a Black problem, just like shooting dope, prostitution, and drinking. When a Black child grabs an old Black woman's pocketbook, we just can't say that this is due to white oppression any longer. These problems have to be settled by Blacks if they are ever to be solved.

For Black people to "make it", to break the "ghetto cycle", he stresses better education. Plus, parents must encourage education and instill in their children a desire to succeed.

"We've got to begin to give the children some type of direction," he said.

Of course the child must have his own desire to succeed, but it is up to the parents to maximize the chances for their children to break out of the ghetto. In view of President Nixon's re-election, Dr. Poussaint said that Blacks "must turn inward and make do with what we have" to implement change because great external changes seem doubtful in the next four years.

Dr. Poussaint is presently the Associate Dean of Students at Harvard Medical School and an Associate Professor of psychiatry, and associate psychiatrist at Massachusetts General Hospital.

Dr. Poussaint's book *Why Blacks Kill Blacks* published by Emerson Hall, New York, will be out at the end of this month.

### Publications by Dr. Poussaint\*

1. "Blacks and Women's Lib — Allies or Rivals?"; The Boston Globe, March 6, 1971
2. "The Attica Massacre"; The Boston Globe (Editorial) Sept. 17, 1971.
3. "Snow White Has an Ugly Side Too"; The Boston Globe, Nov. 9, 1971.
4. "What White Parents Should Know About Children and Prejudice"; Redbook Magazine, May 1972.
5. "How to Tell the Difference Between Sex and Love"; Ebony Magazine, July 1972
6. "Sex and the Black Male"; Ebony Magazine, August 1972

\* Only Dr. Poussaint's most recent articles have been listed here; he has written over 50 articles.

## Imani Choir to be on TV

by ILEEN DOTSON

After gobbling turkey and sipping wine on Thanksgiving Day, give yourself a treat. Tune in to Catch 44 for a half-hour program with the Imani Choir.

Featured on the program with the choir, and its director Jewelle Anderson will be lawyer and musician Milton Wright. Wright, a guest artist and conductor of the choir, is the director of the Afro-American Unity Chorus at Boston State College.

Gertrude McCormick, president of the Choir, Ceola Shelton, the choir's business manager, and choir member Ileen Dotson will discuss the history of the choir and its past performances, as well as its future plans and appearances.

One of the members of the choir, Sheila Mack, will eulogize Jackie Robinson with the reading of a poem she wrote titled, "A Tribute to Jackie Robinson" (published in the Nov. 3 issue of THE ONYX).

Yvette George, assistant director of the tutorial program at the Afro-Institute will speak about the Afro-Institute and its programs. Another choir member, Ron Petty, will read a moving version of what Black people have to be thankful for.

Members of the choir appearing on the show are altos: Kathy Farmer, Larena Jones, Sheila Mack, and Gertrude McCormick; sopranos Ileen Dotson, Debbie Eutsay, Robin Gravelly, Ceola Shelton, and Arlene Stewart; tenors Joey Farrar and David Majors; and basses Rodney Douglas, Ron Petty and Dave Shula.

Accompanist for the group is Ronald Bishop, a student at the Berklee College of Music.

## Angela Stresses Socialism

by ILEEN DOTSON

Angela Davis, acquitted in June of murder, conspiracy and kidnapping charges, recently told over 500 people at Grove Hall to relate to "socialism and internationalism" to help free brothers and sisters struggling in the U.S. and other countries.

She accused the government of supplying "propaganda" that implies that socialist countries are white. But, she said, "there are millions of people of color in the Soviet Union" and millions of Black and brown people in Cuba."

Miss Davis, who recently returned from a six-week tour of the socialist countries to thank people who supported her during her trial, said that "socialism has much to offer to Black people and people of color in this country."

She said that working people produce the profits of monopoly capitalism.

"It is important to expose the rulers of this country for what they really are," she stated.

She called socialism the alternative and said that "we must turn wealth over to those who produce it."

Working people, she revealed, paid 70% of all income taxes. Addressing herself to Ed Teixeira, the Communist party candidate who lost his bid for state representative in this month's election, she said, "Ed Teixeira will challenge and fight that."

"The boundaries of our struggle are not local or national, but international," she said, and asked people to lend support to the liberation of Africa and to the struggle in Cape Verde.

The former UCLA philosophy instructor said that the Vietnam war must be stopped because the damage caused by dropping bombs in Vietnam in one week is equivalent to dropping seven Hiroshima bombs.

The national liberation struggle is gaining strength and power, and "it's only a matter of time before we wipe imperialism off the face of the globe," she continued.

She told the crowd about Billy Dean Smith, "a Black man who was sent to Vietnam to be a part of murderers and assassins." She said that he refused to raise his weapon to his Vietnamese "brothers and sisters" and was framed for the murder of two white officers in Vietnam.

Cuba's Premier Fidel Castro called Smith "a man who refused to destroy schools, to kill and torture people and a man with a price on his head."

"Just as we raised our voices for the freedom of Angela Davis, let's raise our voices for the freedom of Billy Dean Smith," she pleaded.

Miss Davis emphasized that even in the most remote section of Cuba, little children were saying what they would do to free Billy Dean Smith.

Harvard, she said, has \$16.4 million in Gulf Oil which is supporting the Portuguese government in Angola where they are "killing brothers and sisters struggling for liberation."

The 28-year-old Communist accused both the Democratic and Republican party of allowing the "avaricious class of ruling capitalists to do what they want, no matter what the human costs."

She accused both President Richard M. Nixon and Sen. George McGovern, the defeated Democratic candidate, of subordinating themselves to the interests of big business.

"And Nixon," she added, "has demonstrated that he can out-Wallace Wallace."

"Nixon's campaign," she quipped, "marks the first time a candidate has based his campaign on overt racism."

She called actors Sammy Davis, Jr. and Jim Brown, singer James Brown, and businessmen Jack E. Robinson and Floyd McKissick "traitors", because they supported the re-election of President Nixon.

The roots of racism, she continued, are "economic" and "we must commit ourselves to overthrowing capitalism."



DR. ALVIN POUSSAINT

## Black Theatre at N.U.

by MARVA JOHNSON

The Black Drama Workshop will again be starting this month, based at the Afro-American Institute, 40 Leon Street. The workshop, which had its beginning last year, will give to many Black Students and members of the Community, an opportunity to participate totally, in a theatre which reflects the lives of our people.

All Black People have an innate spirituality, a spirituality that is often expressed in many aspects of our existence. The goals of the workshop will be to heighten that spirituality, and to use it as a positive driving force to educate, enlighten, and stimulate our people towards

survival.

The concept of Black Theatre, upon which the workshop is based, stems from the need to use theatre as an institution in the Community. Therefore, we don't need "actors" or "stars", or people who only want to get on stage. We need Brothers and Sisters who are truly serious about finding an element for the survival of our people in this country.

Brothers and Sisters who want to become involved in the total dynamics of what Black Theatre is. If this interests you at all, come on down to the Institute and talk to Marva Johnson, or Dean Ricks.



ANGELA DAVIS (photo by Karen Maynor)

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GUEST CONTRIBUTORS

Cheryl Davis, Marva Johnson, M.K. Wilson, Moigwithania and Moi Tamazin.

# The Editor's Mailbox

Dear Editor:

I'd like to congratulate you and your staff on the fantastic first edition of THE ONYX. I know that it took a lot of time and effort to produce such a pertinent and relevant masterpiece, and the final product is the proof of what black students at N.U. are capable of doing.

I look forward to the next edition and if I can be of any assistance please don't hesitate to call upon me.

Sincerely,  
Carolyn Baptista  
Education '75

Dear Editor:

Congratulations on such a fine newspaper. The Onyx is a tribute to the University community with its unique style by keeping us informed of current news and events related to Black people.

Continue on with your excellent work. It will certainly fill the need in bridging the gap in communication.

Sincerely,  
Mrs. Norma V. Woods  
Asst. Director of  
Admissions

Dear Editor:

Congratulations! You and your staff have achieved an outstanding first issue of the "Onyx." Your choice of news and feature articles and editorials are timely and shrewd; your layout is both journalistically and aesthetically pleasing; and the overall effect these well-thought-out combinations create is that of a professional tabloid.

You have our continued support in your hard work ahead to maintain this exciting level of Black Excellence. The Northeastern black community is, and should be, proud to be represented by you in print.

Unity, work and Progress,  
Ramona Hoage Edelin,  
Chairman, Black Studies

Dear Editor:

In reading the first issue of the Onyx, I found it to be very informative. I think it is more than nice when interested students can come together to develop a means to bring the Black Student Body at Northeastern University together on various issues on the campus. On behalf of all the Brothers and Sisters at Northeastern, we just want to say, "Keep up with a nice thing."

Patricia Fountain  
Class of 1975B

Dear Editor:

This letter is nothing controversial. Neither is it something that will cause a university-wide panic. Nor must I add it is length and redundant.

In fact it is short and sweet. My congratulations to the entire "Onyx" staff.

The paper is beautiful!

Cheryl Davis  
Class of '76

Dear Editor:

Congratulations! Our "Black Onyx" is successful and on the move to future success. I must say, I enjoyed reading our newspaper which provided informative news necessary to a student newspaper. I was sorry to hear about Linda Brown's "brush off", as homecoming queen, but on the other hand glad to know, how fortunate we are to have a first. And Dean Ricks, our institute director, who is getting the institute back to its working stages in the community as it relates to the black student. This paper provides a variety of interest and I hope future issues to be just as enlightening.

Deborah Carter

Dear Editor:

For those brothers and sisters who attended the Gospel Concert on Nov. 4, at Jordan Hall, sponsored by Reachout and W.I.L.D., I say, "Amen". For those who didn't attend, I say, "Get With It."

All those beautiful Black people from Reachout Community Choir, Howard University Gospel Choir, and the Twelfth Baptist Youth Choir, who lifted their voices and sang, spread a message of unity throughout the hall. The spirits of many an onlooker were lifted, and you could almost hear earth and heaven ring.

The Howard University Gospel Choir was really together, and The Twelfth Baptist Youth Choir glowed with Black pride as they stepped onto the stage in their many dashkis of striking African colors and prints. Their songs were reflective of prayers of hope, pride and joy and many a prayer was answered that night. When the concert ended, the hall emptied. It emptied of people, not of the many vibrations of blackness that lingered behind.

Vernice Upchurch  
Class of '74

Dear Editor:

I won't take additional time to type a formal letter as the delay may receive the flood of warmth I'm experiencing having just read "The Onyx".

Volume 1, No. 1 of The Onyx is a fine display of the young black talent on the scene today and more important on Northeastern's campus.

The reporting appears to be a top job; the editorials are timely and very well structured, the layout fantastic—easy to follow and attractive to the readers' eye.

In all of this I can only think of two small words, "I'm proud!" but those two words seem to carry the weight of the world.

Thanks to all of the editorial staff for a fabulously professional job and congratulations.

Warmest regards,  
Alma S. Evans  
Faculty Member

# Nixon as a National Hero

by TED THOMAS

When the presidential election results began to trickle in, a Nixon victory became apparent to everybody. Even die-hard McGovernites, who had hoped for an upset, sensed the inevitable.

People on both sides who were thinking clearly, knew that Nixon would win re-election; what they didn't expect was an election that amounted to a "no contest".

Nixon soundly whipped McGovern in every state in the nation except Massachusetts. McGovern was even unsuccessful in winning his own home state of South Dakota. The Nixon victory is, in no uncertain terms, a mandate from the American people.

The revealing thing about Nixon's re-election is that the votes cast for him did not mean that the voters were loyal supporters of the Republican Party. Democrats, who controlled the senate before the elections, were still in control after the elections. Local Republican candidates riding on Nixon's coattails did not make an impressive showing. When the voters cast their ballot it was for the man and not the party.

Some have said that Nixon's victory is proof of a "growing trend to the right" in this country. Others have seen it as a "numbness" that Americans have acquired toward war, corruption in government, and deceit. And still others have seen it as "a new maturity" in American voters; that is to say, the voters in the elections were able to look at the issues rather than the party.

Be that as it may, when all the smoke cleared away, what emerged was a new national hero, his name, Richard Nixon.

It's difficult to say exactly when the idea of Nixon as a hero first began to seep into the American psyche. It was, perhaps, his trip to China that first signalled Nixon's re-birth in American minds. Or it might have been his trip to Russia; or the White House visits by foreign dignitaries.

It could have been any one of these things or it could be all of them. At any rate a Nixon in shining armor emerged.

When voters went to the polls, they did not go to vote for the Republican party platform or, as some have suggested, Henry Kissinger, they went to vote for their hero.

Just before Americans went to the polls, Kissinger went on national television to remind them, as Agnew did some four years ago, that "peace is at hand."

As far as George McGovern was concerned that was his deathblow, a coup de grace of a sort.

What Henry Kissinger failed to tell the nation verbally, but implied, was that peace was hinged on whether or not Richard Nixon was re-elected to a second term in office.

So, tea with Chairman Mao, the signing of a treaty with the Russians to limit the nuclear arms race, and peace standing at the threshold, all worked in Nixon's favor.

George McGovern was left to rant and rage about the "watergate caper" which worked against him more than for him.

The thing about selecting national heroes is that it is usually done by the majority of the people. There is no question that Nixon was selected by a majority vote.

## Editorial

Last month at Harvard, Black poet Don L. Lee criticized the average Black college student, not only at Harvard, but at schools across the nation. "When most Black students go to college," he said, "they replace reading, writing and 'rhythmic with ripple, rapping, and reeper.'" Other students, he suggested, should receive degrees in whist because they become experts in the field. The students in the audience snickered, but Lee had raised an important question: Just why is the Black student in college?

When asked this question, a few Black students on this campus said they want to get a good job after graduation. Others said they want to learn skills to take back to their brothers and sisters in the Black community. Some said bluntly, "You need money to survive in this world. The more education you have, the better job you get. And a good job means money."

That point is not to be debated. Everyone needs some kind of capital to survive in our society. If you take the point of view of Oon Lee, then the question to be raised is, "Why aren't Black students serious about college?"

Not every student falls into Lee's 3-R's category. There are some students who do nothing but study. There are those who have learned to mix pleasure with their studying. But there are those who NEVER or almost never study. The last category is the one Lee spoke about.

In any university, whether you call it racist or white-oriented, you HAVE to get over. And getting over means more than just making a "D" to pass. It's actually studying—and learning something at the same time.

In some cases, this may be true. But in how many cases is this false? When will those students stop using racism as an excuse for not being productive?

If you can look at your 1.0 average and say you really tried your best, but you just couldn't make it, don't give up hoping or trying to do better. But if you have a 1.0 average because you didn't give a damn, you didn't hurt anybody but yourself.

Ten years ago, Black men and women had to fight job discrimination when it came to a white man who may not have been the best person for the job. With so many Blacks obtaining more education for better jobs today, you not only have to compete with the white man, but another Black man who has the same or better skills than you.

We all want a better society and better things for the generations after us. We have an opportunity that thousands of Blacks before us never got. Why not make the most of it?

Lee said, "Black students today will be the heroes and giants for tomorrow's children."

And if we can't get ourselves together in college today, how can we expect to get Black people together in the world tomorrow? Therefore, let's get serious about our education, so we can take care of business.

Minority groups, who have long questioned Nixon's domestic policies, have been once again left out in the cold.

A little over a year ago Agnew figuratively stomped Black leaders in America when he characterized them as "cry babies" and suggested that they look to African leaders who know how to get it together.

Nixon has voiced his opposition to busing, increased welfare payments, and other important domestic issues that affect minority groups.

As a national hero, Nixon embodies national attitudes which, of course, says something about the nation's attitude in general about these issues.

The argument that George McGovern's campaign just wasn't good enough to beat Nixon just doesn't hold any water. Had McGovern's campaign been well organized the results would have been very close to the same. It was Nixon, the man, who the nation voted for.

## Black Colonel Honored

In 1908, a former slave who ranked Lieutenant colonel in the United States Army founded and settled a colony for black people in the fertile San Joaquin Valley. The settlement was named Allensworth after its founder Colonel Allen Allensworth who hoped to build a community where blacks could live and grow away from the influences and strains of "slave-oriented social attitudes."

Allensworth, located midway between San Francisco and Los Angeles was homed by nearly 200 families in all its 80 acres. In 1912 a school district was formed and in 1914 Allensworth became a judicial district with Oscar O. Overr selected as the first Black justice of the peace in California.

Colonel Allensworth in 1842 was born into slavery on a plantation somewhere in the South. Allensworth was reportedly sold twice before escaping and serving in the Union Army in the Civil War.

At the end of the war, Allensworth remained in the military as an Army chaplain serving through the Spanish-American War and the Philippine liberation struggle. He was honored with the rank of lieutenant colonel upon his retirement; the highest rank ever attained by a black at that time.

After his death in 1914, the community of Allensworth began a steady decline. Today about 15 families live in the area. Water which was once plentiful is now scarce, and much of the soil is no longer fertile.

Recently, the state of California has bought land for what will eventually become the Allensworth State Historical Park. It will be the first state park of its nature in California, to communicate the history of the American Black. Ed Pope, a landscape architect with the California Department of Parks and Recreation, is coordinating the Allensworth project.

Restoration will include the town buildings and the colonel's house and a church. Plans for the historical town site include a park which will provide for an agricultural history area, live crop displays, an educational and cultural complex, museum and research areas, camping and day use locations. The area will eventually cover 240 acres.

The idea to restore the town originated several years ago when a number of blacks became concerned about lack of public awareness of black history.

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FROM ONYX STAFF



## People of Color Wage Struggle

by FREDDIE FAISON

As a proposed settlement nears in Vietnam, Blacks in increasing numbers are wondering about their relationship to the Vietnamese people. According to contemporary political theorists the struggle of Blacks is directly connected with that of other people of color universally. We all struggle against oppression. So there are theoretical lessons to be learned by Blacks from the struggle in Vietnam, and it provides a daily framework for our practical action.

An analysis of their situation is one lesson to be learned because of the willingness of Vietnamese people to endure hardships and sacrifices points out the determination of an oppressed people to be free. We must understand that oppression cannot be removed without tremendous sacrifice. Any Black person truly believing in the liberation of his people and perhaps building an independent nation must at all times remember that.

Black Americans do have a conflict with their own character. Because we are scattered throughout the world, our struggle is one of nationhood. We must come to the realization that other people of color have suffered from racial oppression. But because of our historical relationship with Europeans, which amounted to slavery, cultural destruction, miscegenation (rape), the contradiction of racism is much more intense. Given that, our struggle against racism must be more intense.

The inherent assumption within the opening premise is that our struggle is related to other struggles by virtue of the monster we struggle against. He is white. That is, he is white in Indo-China, and in Africa and he is

white in America. There should be mutual help among us because each successful blow against imperialism and racism weakens the enemy and since the enemy is the same, those liberation movements in Africa and Asia are related. So we should see the dialectical relationship, the unity of differences of independent struggles.

We must now understand that while the Vietnamese are Yellow people and we are Black people; the struggle they are waging is important to us. It is important because they are fighting the same enemy we are fighting in Mozambique, the United States, and the Caribbean. The Vietnamese people are fighting in a death struggle with the forces of imperialism, the forces of the American empire. These same imperialists are forcibly oppressing and destroying people in Southern Africa. So it is in fact the same imperialist that Black and Yellow people wage the struggle against.

Vietnamese people are fighting for self determination in Vietnam and all Indo-China. We are fighting also for self determination in the United States and Africa; the right to govern our own lives. This means breaking away from colonial and neo-colonial nations and establishing an economic, political and social independent nation that speaks to the people's needs and allows them to perpetuate their own culture. One can only have true self-determination when they have some entity of power to project it from within. The highest entity of power is a nation, defined in terms of land. This is initially what the Vietnamese, African, and Afro-American liberation struggle is about.

## On Larry Gaines

by TED THOMAS

Larry Gaines is probably one of the best examples we have in Roxbury and North Dorchester of a hard and sincere worker, not to mention his dedication.

Starting out with a handful of young community people and an all volunteer staff, Larry, over a period of three years, built a \$90,000 community program. It wasn't easy—building from the ground up seldom is.

It was around 1969 that community people began to hear about a brother who was teaching young people "self defense" in the basement of his home. No one thought too much of Larry's self-defense program then, because self-defense programs were springing up all over the place.

People living on his street sent their children by for a lesson or two, and now and then a new person would stop in. But by and large Larry's self-defense program went unnoticed by the community.

Shortly after the initiation of his program something began to happen to Larry, he started to think about things other than just self defense. Maybe it was what Ralph Ellison was thinking about when he said: "It's a glorious thing to know the uses of the body and not be afraid of it. But that has to be linked to the mind."

It was the problems that the young people were having in school that upset Larry the most. "I use to look at the kids and think about their school problems," he said.

Thinking about the young people in the community is nothing new for Larry—nor is helping them work out their problems new either. Larry has had considerable experience working with young people, as vice president of the Black Big Brothers Alliance, assistant karate instructor at the Roxbury Boys Club, and scout master in the Roxbury community.

What Larry did was expand his self-defense program to include tutoring for young people who were having problems in school.

It was a little rocky at first, he had to find community people who were willing to volunteer some time to help the young people with math, spelling,

reading, and writing. But Larry found them; and soon the walls of his basement began to be covered by school papers with "A's" and "B's" on them.

Around this time Larry decided to organize the whole thing into a tight committee. "I decided to get some friends of mine to come over to my house and talk about it," he said. The friends came over, they all talked about the idea, and "The Concerned People's Committee" was formed. What The Concerned People's Committee set out to do, according to Larry, was "to create a better relationship between the brothers and sisters in the community, develop self control in young people, and like Malcolm X said, 'demand our human rights.'" So, The Concerned People's Committee became involved in community issues, and added new areas to the program.

From 1969 to a few weeks ago the committee operated without a budget. "Pencils, pens, paper, and food were all donated to us by community people who also volunteered their time," Larry said.

"The community people really backed the program," he added, "they really are dedicated and hard-working people."

The hard work paid off. Late last month Model Neighborhood Board Inc., approved a budget for \$90,000 for the program.

Out of The Concerned People's Committee the "Development and Leadership Center" has emerged.

Now along with karate and tutoring there is Black studies; counseling and guidance, health education, drama, Operation Rap, and a special interest section for young women.

Larry is optimistic about the future of the Concerned People's Committee and the Development and Leadership Center.

"Because we have funds we can offer better goods and services," he said, "but the only way the program will survive is with the continued support of the people."

Larry believes that he will get that support, "the people have backed us all the way," he said.

# The Ghetto over the Air

by DONNA DEANS

When you first walk into the WTBS studio in the basement of M.I.T.'s Walker Memorial Building around 12 midnight, you might feel as though you're in the midst of a party, complete with music, laughter and maybe even dancing. But The Ghetto is more than fun and games. It's run by young black people whose purpose is to educate and inform. The six disc jockeys are definitely heavy, into a little more than ego-tripping and jive-talking. And the show has come a long way from its humble origins.

The Ghetto was started during the spring of 1970, by the Black Student Union. At the time Boston lacked any late night Black music. It started out with one hour a week and four D.J.s sharing that hour. As their popularity increased, so did their air time: to Mondays and Wednesdays 12 to 2, then three nights a week until finally it arrived at its present schedule Sunday through Thursday from approximately midnight to approximately 3 p.m. I say approximately because Sunday's show starts at 12:30 a.m. and Monday's show starts at 9:30 p.m. and all the shows end when the D.J.'s feel like signing off. And they have been known to stay on all night.

The week starts with a D.J. who is relatively new to The Ghetto's airwaves. James Eric hosts a Sunday night show with a slick sophistication redolent of New York Black F.M. shows. James, a New Yorker, always tries to leave the people with something to think about, whether they agree or disagree with what he's said. He feels that a D.J. should do more than keep the people snapping their fingers and their feet. To him, Black radio is the most powerful force in the community because it reaches so many people. Therefore, it is in one of the best positions to educate the people. And D.J.'s should do just that.

Monday night's show starts at 9:30 p.m. with Black Perspective, which is co-hosted by Vernon Caytron and Lynn Richardson. They introduce guests who are usually from the community. Instead of the usual question and answer format, they give the guest a free reign to expound on his subject as he likes. Then the audience is allowed to call in and ask questions. Because of their time slot, they reach a rather large audience as there are few schools to compete with. Vernon says that in the future he hopes to get two or more people of diverse opinions on the show and let them discuss their views.

Lynn, a freshman biology major from New York is also the News Editor. Earlier this year when she first arrived at M.I.T., she along with two other girls were given a tour of the station by one of the veteran D.J.s. When she was asked "Are you interested in radio at all?" she answered, "Listening to them." Now

she's very much involved in The Ghetto and really enjoys it. Of course she said, the station needs more women.

Walter T. and J.C. share Monday nights after Black Perspective. Walter T. Middlebrook is from Memphis, Tennessee and James Clark, or "J.C.," hails from Quincy, Florida. Walter is majoring in Urban Planning and hopes to be a journalist. Off campus he is involved in other radio station and a community newspaper. J.C. is interested in computer science, and is a determined member of M.I.T.'s crew team which, incidentally, has chalked up some very impressive victories. He would eventually like to own a Black radio station. Both Walter T. and J.C. do their own reporting for the station. They both like to see a coordination of the Black radio shows around Boston. That's why WTBS has done announcements advertising WRBB, Soulspace — Northeastern's black radio show and other Black shows.

Gerald Adolph, or "Ace" is a chemical engineering major from New York. Gerald got involved in The Ghetto last year when he was a freshman.

Gerald along with James Eric, hopes to add a sophistication to The Ghetto airwaves. This entails less ego-tripping than done by most black a.m. stations and doing more public service announcements geared to the community in addition to presenting relevant subjects for the people to think about.

Ahmad Salih finished the week with his Thursday night show. Ahmad is a graduate student in aeronautical engineering and comes from Indianapolis, Indiana. He has been with the station since it began in 1970 and holds the distinction of being their first engineer, and one of the first Disc Jockeys.

The entire staff at The Ghetto expressed a wish to contribute



AHMAD SALIH (photo by Karen Maynor)

Walter T. comes on immediately after Black Perspective until midnight and J.C. talks to his "little darlins'" from midnight until about 3 a.m.

Jerry Payne is "Gabriel", the Black Angel who appears every Tuesday night. Jerry is a junior and majoring in computer science. When asked what were his hobbies he replied "chess and computers". He is The Ghetto's chief engineer, and on Tuesdays if you call to dedicate a song or just to rap, you'll find him alone in the studio because he runs his show without any help whatsoever. Jerry's been involved in The Ghetto ever since he's been at M.I.T.

something positive to the black community. Although the show originates from M.I.T. is isn't specifically for only the black M.I.T. population: it is for all the black people within hearing range of the airwaves. The Ghetto is moving in great strides towards total black unity through the airwaves. They all admit that black unity along with educating and informing the people is their primary goal. Summarizing the feelings of the Staff Ahmad Salih said:

"The Ghetto must educate towards a purpose which is nation building. Not in the general sense, but the gearing of our efforts as students, teachers, etc., towards the interest of the community so that black people can control the community."

## Lee Raps Black Student

by ILEEN DOTSON

Black poet Don L. Lee, poet-in-residence at Howard University, accused the average Black college student of replacing "reading, riting and rithmatic with ripple, rapping and reeper" last month at Radcliff College. Some students, he suggested, should receive degree in whilst rather than in math, sociology and psychology.

He asked students to concentrate on being positive and constructive because they "will be the heroes and giants for tomorrow's children."

"We must go through an identity crisis . . . we must know who we are, where we hope to go, and how," he said.

The four elements essential to Black awareness and identity cited by Lee were: work, study, creativity, and building. He said that Black people must fully understand each other and their problems.

"They should know the history of their mistakes."

Lee told the students that education was more than just reading books for classes. He added that the students should know what's happening in the Black community, and asked them to remember that they are Black men

and women first.

"Our vocations," he said, "should be secondary."

Lee made a distinction between the words Afro, African, and Black.

"Afro is a hairstyle, not a people. We're African. . . . Black is more than just color—Black is culture, consciousness, and direction."

"We have to move from imitation to initiation," he said referring to the Blacks who "love and marry their enemy (the white man) to death."

Praising Black women for their superiority and for spreading "the Black love spirit" among Black people, the poet said that the Black woman's mind is so advanced and together that most Black men can't deal with them.

Though he acknowledged that schools like Harvard should have a Black Studies Program, Lee believes that such programs should be concentrated in all Black schools.

Raised clenched fists sprang up throughout the audience when Lee emphasized, "We must realize that we are NOT a minority; we are a majority."

He concluded by reciting three of his most emotion-packed poems.



LARRY GAINES (photo by Harold Hunte)

## COUNTDOWN

100 Days

Before

THE CO-OP GRILL



# THE ONYX LOOKS AT THE ARTS

## Birth of a Nation or, Get Them Niggers

by JOYCE CLARKE

One of the most dispicable, inconsistent, fraudulent, misrepresentative, mythological, greatly exaggerated and fully racist movies to be pulled out of the silent film archives in a long while is D.W. Griffith's "The Birth of a Nation."

Part of the Orson Wells Cinema "The Festival of Silence Show" (shown Oct. 18-22) this film was considered to be an epic in its time; so much so in fact that in 1930 the good white folks at the Museum of Modern Art, N.Y. (remember, Rockefeller owns a piece of this rock) took it upon themselves the responsibility of seeing that the "preservation of this great film" was maintained. And further, "Birth", whose maiden name was "The Clansmen" (does that ring a bell?) before it was registered with the Library of Congress, is, I repeat, "is considered the single most important film in the evolution of the screen... ft raised film from a novelty to an art." (Orson Wells Cinema brochure).

Now check it out, brothers and sisters, this film, produced in 1915, preserved in 1930, is considered to be the single most important film depicting the true account of the American Civil War.

Just how important it is to the Black race can be seen in two ways. First off, to look at the film, when the list of cast members was being shown, the Black cast was listed as such: Gus—the renegade Negro and Mammy—the faithful servant. Further, to add insult to injury, the Blacks who had anything to do with the whites in the film, like touch them, speak to them, look at them, walk in the front door, dance for them or hug them, all were played by white people in black face. Why Mammy was so superb black that her skin was silver. Her eyes were big round ping pong balls and her overly white lips

were whiter than the white knight. This is no example of a stereotype, all of the "imitators of Black" looked exactly like this. And they were the ones who overacted the most, too. When the white folks cried, they not only cried, they fell out; when Mr. Cameron (called the kindly master) was arrested for being a Klu Klux Klan member, it was Mammy and the house slaves who ran to his rescue. In fact, ole fat, Black, faithful Mammy loved her kindly white master so much (who, by the way looked just like the Colonel on Kentucky Fried Chicken) that she beat up two Black northern soldiers while the family was making its get away in the wagon. Then Mammy had to hustle to catch the wagon before it left her and they didn't even help her on, she jumped on!

Mr. Cameron's son Ben was visited by two friends. Ben showed them the cotton plantation and in the background were two Blacks, male and female (these were played by real Black people) picking cotton faster than Eli Whitney's cotton gin or Charlie Chaplin could run. But, they stopped long enough to greet the young master. The man bowed low, tipped his hat and grinned all in one motion and the woman half grinned and curtsied!!

After the guided tour of the cotton field came the slave quarters. The dialogue card read, "The slave quarters where the slaves are taking a two hour break for dinner from their 6 till 6 work day." Well when the good white folks got there the background music broke into "Camp Town Races" and them "Niggers' feet went a flyin'." The film must have been speeded up about 20 miles an hour because the only time I've seen feet go that fast is in a cartoon. My people were grinning, clapping, bowing and dancing all at the same time. Now if you had a two hour break for dinner from a 6 a.m. to 6

p.m. back breaking work schedule, would you be dancin' or eatin'?

A Mr. Stoneman in the film was a mulatto. His daughter, Elsie, was loved by Silas Lynch (check the name) who was a mulatto, but very dark skinned, and leader of the Blacks during Reconstruction. When the Blacks were fighting for "Equality of Rights," "Equality of politics" and "Equality of Marriage(?) Silas told Stoneman he wanted to marry a white woman. Now this being a silent film, action plays a major part in getting across a message, so we see Stoneman affectionately patting Silas, mouthing, "good, good for you, I'm all for it, etc." Well when ole man Stoneman found out it was his fair haired, blue eyed passing-for white daughter, this man mouthed more silent curses than a preacher who'd banged his hand on the rostrum during Sunday morning service. You could see Stoneman's lips saying, "no, no, a thousand times no." His eyes were bulging, his hands were waving, there was visible panting and shortness of breath, till the poor man had to sit down and etc., etc., etc.

As soon as the Blacks were freed and the Freedman's Bureau (mostly northerners) came to the south to tell the Blacks that they didn't have to slave anymore, the dialogue card read, "The charity of the generous north misused to detude the ignorant (?) [My emphasis]. Then the picture flashes ahead and we see Silas going over to workers in the field telling them they need toil no more, they're free. As he tries to wrench the rake from one Black man's hands, the Black man jerks it back, as if to say, "Mulatto, I love bein' a slave fo' ma' kindly massa." and this scene is repeated twice until two workers in the cotton field hear of this "no work edict" and they drop everything immediately.

Now the Blacks have taken over the legislature and outnumber the poor whites 101 to 23 during one of the sessions. The Blacks are all over the place, one is eating a chicken leg as he addresses the assembly, another takes his shoes off and puls his feet on the desk and a third keeps sneaking sips of whiskey from under a book. Well guess what two bills were passed by the House that day. "No taking off shoes in public" and "Blacks can marry whites." Well, on the latter bill you could see all the Black men lustily eyeing all the virtuous white women in the spectator's gallery and the virtuous white women were frighteningly cringing at the very thought of the idea. Then all of a sudden the Blacks in the balcony broke out into a wild hallelujah dance. (What for?) Well, the "crazed Negroes" as the dialogue card said, "Had taken over the South."

Enter Gus the renegade Negro, eyeing innocent lilly white Miss Cameron in a lusty, "black-hearted" manner. He finally corners her in the woods one day and chases her, saying all he wants to do is "marry her." Little Miss Lilly White is running for her life when she reaches a high cliff Gus is fast on her and she says, "Don't touch me or I'll jump." Now back at the big house, big brother Ben has been informed that little sister has gone to the woods alone for water. Just as he is about to reach the cliff Little Miss Lilly White jumps and Gus gets scared and flees. By the way, the whole time Gus was giving chase he kept peeling off his clothes(?) Anyway, Ben gets to the cliff, looks down, runs to his sister's side and with her last dying breath says, gasp, gasp, "Gus." The dialogue card flashes and reads, (Little Miss Lilly White) "has saved her honour and has gone to those opal gates in the sky." (Their emphasis.) As Ben mourns his sister and ponders the plight of the South, he

sees in the distance two white children with a sheet over their head. Three little black kids, with more braids in their hair than Carters got liver pills approaches them, stares for a few seconds then eyes bulge and they take off, scared shitless. Ben sees this and his dialogue card flashes, "An inspiration." And the Klu Klux (as it was called before they added the Klan, I guess) was born.

First order of business was to get Gus and then the whole damn town. The KKK shot up every Black in the whole town, women and children too. The South had been saved, folks. No more northern soldiers and no more uppity negroes. Those poor helpless whites had been terrorized long enough by them big bad Black folks. But the real winner of the whole movie was at the end when the dialogue card said something to the effect that this film was not to reflect on any race or people. In other words we niggers is what we is and this film was just tellin it like it is.

So take note, brothers and sisters, this is the film that was preserved, that's been an epic, that's called a classic. But as I stated earlier, it's important in two ways. The positive side is that we need a yearly reminder of the racism that we're subjected to in every shape, manner and form. This film should be shown every year in late November in every Black neighborhood theater in the country. Then before you Black parents go out and borrow money from Household Finance to spend on some damn Christmas presents from those white merchants (so they can spend Christmas in Sunny Florida) you'll think about this film and what it's saying and how you were exploited and disrespected then and still are today. The techniques are different, but it's the same old game. It's not the story of the birth of a nation it's GET THEM NIGGERS BY ANY MEANS NECESSARY.

## Too Much Hollywood, Not Enough Holiday

by BARBARA ELLIS

Billie Holiday lullabied her audiences with a soft sad voice that wepted the blues. Movie audiences could easily fall asleep watching "Lady Sings the Blues," the film adaptation of the blues singer's life. The filmed biography lacks authenticity and creativity but is saved by the talented and sincere performances of its stars, Diana Ross and Billy Dee Williams.

"Lady Sings the Blues" attempts to condense and revise the great blues singer's struggles and hardships into isolated experiences that fit the plot like pieces of a puzzle. The result is a puzzling, vague account of the singer's real life. The moving influential elements that shaped the life and career of Billie Holiday are not to be found in the movie and are far too many to be named here. What lies between an early scene where the singer was allegedly raped in her childhood and the "climatic" finale where she appears before an applauding audience at Carnegie Hall is much more fiction than fact. The film fails to bring the life of Billie Holiday to the screen, but succeeds in bringing back to life the nostalgic sensationalism and cliché melodrama of a Hollywood soap opera guaranteed to seduce its audience into a condition of weeping red eyes and snotty noses.

The film presents a black theme but doesn't project a black perspective in its filming. Except for the frequent solos by Diana Ross, scenes involving dramatic emotional reaction between the audience and the actors are often interrupted by a Hollywood orchestra—heavy on the violins. Other than the songs that Billie Holiday made famous (which

are sung by Diana Ross) the songs and music of the many great jazz artists of the time, Count Basie, Duke Ellington, tenor saxophonist Lester Young (a close and dear friend of Billie Holiday throughout her career) are not absorbed into the film's

musical score as it was absorbed into the singer's life. Even the names of Bessie Smith and Louis Armstrong, who were early inspirations for Billie Holiday, were left out of the film.

The greatest difficulty imaginable for Diana Ross or any actress-singer

who might have undertaken the role would be trying to associate as closely as possible with the style and voice of Billie Holiday. Instead of incorporating the unique style and voice into her own, Diana Ross identifies beautifully with the

feelings and emotions of the singer throughout the film and uses her own style and voice to captivate the audience with the songs of Billie Holiday. Diana Ross plays Billie Holiday but sings Diana Ross. Wearing glittering sequined gowns as if they were painted upon her slender petite frame Diane Ross often moves as if she were again leading the Supremes in "Where Did Our Love Go." Head tilted back and swaying, fingers lazily snapping to the rhythms of her music were strong identifications with the style of Billie Holiday. Except for the swathe of gardenias in her hair, Diana Ross performs without these trademarks. Her performance should be applauded for her unique talent to exhibit showmanship and acting potential and commended for leaving the memory of the singing identified with the lovely gifted artistry of a unique singer to be found in listening to her many recordings.

No matter how strong the performances were by the cast, no one could say from watching "Lady Sings the Blues" what Billie's life meant for her. It's too bad the movie doesn't sing the blues that Billie lived. And Billie could speak the blues as beautifully as she sang them:

"When I was 13 I just plain decided one day I wasn't going to do anything or say anything unless I meant it. Not 'please sir', not 'thank-you, Mam'.

Nothing! Unless I meant it. "You have to be poor and black to know how many times you can get knocked in the head just for trying to do something as simple as that. But I never gave up trying. And I tried to do it whether it was on my own home grounds in Harlem or on somebody else's."

## The Arts are Alive

by CHERYL J. DAVIS

The arts are definitely alive! I found out through the dramatic talents of two brothers on the evening of October 28 at 8:00 in a small theater located at 69 Bremmer St.

The plays were presented on October 26, 27, and 28. Brent Jennings chose to direct "The Baptism", which was written by Leroi Jones (Immamou A. Baraka). Robert J. Moss, Jr. wrote and directed "Farina and the Cornstixs". Both brothers are juniors at Emerson College and are majoring in drama.

"The Baptism" was so vulgar. It made you want to yell out to the characters to stop defacing religion. However, you realized that the playwright wanted it that way. Jennings had his comments also.

"It's a cut on society—not religion at all. The church is the outlet or the place where you will get consolation, and in the end salvation, at least this is what most black folks believe. So much faith is put in the black minister. You won't be oppressed in church."

I was angry after I saw this play but that was a normal response. It is not every day that a homosexual carries the message in a play. He had it in "The Baptism".

"Farina and the Cornstixs" was a black fantasy, said Moss. "There's a lot of folklore but no black fantasies—like Alice in Wonderland or The Wizard of Oz. I wanted mine to have a message too."

The meaning came through loud and clear. It is safer to lead a simple life than to get caught up in wealth. According to Moss:

"I wanted to show how money corrupts you. Farina (the main character) went through so many pseudo changes after he left his shack on the Mississippi and went to the big city (Chicago). He wanted to keep up with the Joneses."

Farina got rich by saving bugs from being eaten by the frog waiting to devour them. He would only save them if they could do something for him—usually something material.

However, each time the bugs would revolt because they felt they

deserved "a piece of the action". They formed a union because Farina was working them too hard and he kept most of the material goods. One had invented a shrinking potion, which Farina patented. The bug destroyed the entire operation, and Farina found himself back in the pond at the Mississippi Delta.

The play depicted constant exploitation of seemingly helpless people. There is strength in numbers. The play was beautiful.

You missed them? There will be plenty more displays of the talents of both Jennings and Moss.

Jennings related that his next production will be "The Box" a play written by Dan Owens, a Boston playwright.

Moss intends to continue his work with the Wuhabi gospel choir, which was formed last year by several black Emerson students. The choir performs at the Arlington Street Church.

Let these brothers bring thearts alive for you.



# BLACK EXPRESSIONS

## If Niggers Could Buy Cadillacs with Credit Cards

There would be less need to pimp sisters;  
Less need to sell Black flesh for a  
Four wheel representative of warped values.  
less need to worry about gettin'  
enough tricks lined up to meet  
the monthly payments; or buy a  
pair of elligator shoes to rest  
on a suede covered gas pedal  
like you won't hava to hate  
yourself for gettin' young girls  
high enough to sock it to  
businessmen and blue-collar workers  
and college kids and sexual derelicts  
just for a fur-covered dashboard  
you won't have to waste needed  
energy going upside e trick's head  
for coming up too short to buy  
enough ges for you to drive through  
the "ghetto" with the top down  
Yeesh, there would be less need to pimp sisters;  
Less need to sell Black flesh for e  
Four wheel representative of werped values.

BY TED THOMAS  
(for "Slick")

## Take Care of My Black Children

teke care my bleck children  
because you will no  
longer heve to suffer  
the scers of pain & despair  
by those who were so ignorent  
and could not understand men's  
humanity to his fellowman,  
honey children !! your black mommes  
& deddys black eouls heve been bound  
with cheins, uneble to liberete  
themselves from the hell & misery  
of those who were so blind & could not  
understand the velue of a humen life  
listen to me my bleck children;  
"freedom is e very difficult road to  
cross, one must remember never  
to look around into the yesteryeere,  
when our black people had to suffer  
the discomfort & torment of man's  
inhumanity to man, we must look  
forward to the future when we will no  
longer have to remain eilent,  
es long es our bleck minds ere determind &  
we ere proud of being bleck;  
thet the walls surrounding hatred, recism  
& injustices will quiver et the  
sounds of bleck crys;  
free at lest  
free et leet  
thank god almighty we're free et lest!

BY SHEILA MACK

## Young Black Child, Tell It Like It Is

i am e young bleck poet  
i'd like for that old white devil to know:  
"what is is to be black"  
if he ain't been exposed to etervation, anguish,  
hostility, and dreaming fictitious dreems of how the  
things in life should be  
looking around me  
i see my little brothers & sisters starving  
cause their tummies havn't been filled  
black mothers bustling out six in the morning,  
to cleen them old white ladiEE toilets, so that  
they can meke enough money to feed them hungry  
chilun and have e decent place to live  
for some that don't work they have to depend  
on that old monthly welfare check to meet the  
necessities in life  
i look e round again there standing on the street corner  
my bleck brothers teking dope, thinking that it is the  
easy wey of trying to escape this fucked up end confused  
world  
hey my man!!! dope ain't going to solve none of our  
black problems  
no man it can't be my beeautiful & black sisters selling  
their black and beautiful bodies to meke a dollar  
daddy!!! straightin up that beck, stop trying to please  
that old white devil  
do something positive for yourself and your  
black people  
that old white devil done used ell the tricks in that  
old book of his  
he done try to kill us, burn us, lynch us, end every time  
we hed the key to llberating the oppressed he done change the  
lock  
daddy, momme, sister, brother, and all the oppressed people  
in the world  
now is the time to seize the time thet hes been long over  
due  
and if it meens eny wey of achieving it  
"we will use every ounce of bleck blood".

BY SHEILA MACK

Dedicated to ell the  
young, black, oppressed  
children.

## Get this world together

This round ball it goes  
Round and Round  
like en unsolved situeiton.  
This temptation  
It's REALLY A DRAG  
My sisters popping pills  
My Brothers shooting sceg.  
They weve Black power bere  
they weve Black power there.  
Whet the Hell does this mean  
An unsolved situation  
A bad temptation  
I really don't know  
But whatever it means  
We'd better  
GET THIS WORLD TOGETHER.

FRANCIS JOHNSON,  
14 YEARS OLD

## Roxbury Morning

the gless glitters in the street  
end sunbeems form petterns  
on my closed eyelids  
forcing themselves on my privacy  
like the smell of grits  
drifting up from downsteirs  
i used to think thet it mattered  
if i missed the 7:15 bus  
i know better now  
and roll over to the  
sound of a jemes brown record  
coming from an open window  
gless glittering in the street  
reflect the feces of  
the welfare ceses end  
the junkies and the pimps  
and e feded blue jey  
flying through the smog

morning sun breeking through  
forcing me to open my eyes  
end edmit to myself that i've  
lived through anoither night  
and will heve to miss enoother 7:15  
whistling lighbt e etreet cleener  
sweeps up the broken glass

## A Brother comes home

With only the clothes on his back  
He makes steady tracks  
homeward.  
People stop to stare  
But what does he care  
He's on his way home.  
Folks in groups on the sidewelk  
Begin to point and talk  
about the "stranger".  
The kids laugh and meke fun  
so he begins to run  
Eyes blinded with tears.  
Some folks stand frozen with feer  
es they see him come neer  
running home.  
To be greeted with such terror  
for an error  
he mede.  
He mede a mistake  
But for God's sake  
he's paid his dues.  
He gets to his door  
end he knows there's much more  
to come.  
Make him feel more like e man  
Do all you can  
to help the brother  
For he's returning home from jail.

E. ANNETTE HAZELWOOD

Dedicated to Roneld Johnson  
interviewed by "Sixteen '72"  
about Deeth Row 10/8/72



# Dedication-- A Part of the Game

by HAROLD HUNTE

A new basketball season is about to begin for Northeastern. The Huskies have a new coach and a talented group of players which includes an impressive young Black hoopster from Pittsburgh named John Clark. He's one of the first at N.U. to take advantage of the National Collegiate Athletic Association's recent ruling allowing freshman to play varsity ball. John has already gotten the "green light" from Coach Calhoun. The coach told John that he has proven that he's ready for the varsity squad.

John has been playing since he was in the eighth grade. He plays the guard position for N.U. and has started there most of his basketball career.

John feels that the style of play that Coach Calhoun has initiated is similar to the style of play at John's old high school. This is mainly a fast paced game. He realizes that it will take time for everyone to get accustomed to the new system Coach Calhoun brings with him, but he foresees no real problems.

In college, basketball games are played with 20 minute halves. This is okay with John. He said it is good because it has a tendency to make players stronger and also makes the game more interesting to the fans.

The question of height doesn't bother John at all. He feels that a fellow's talent and desires outweigh the height factor. John apparently has plenty of both, as evidenced by his acceptance onto the varsity team.

Second year varsity-man, Sam Jordan, wishes he could have played varsity as a freshman. His sense is that an extra varsity year's experience would be beneficial to many players.

At the end of Sam's successful senior year in high school, during which he captained his squad to the Maryland State Championship, it was a toss-up as to whether he would play basketball or football in college, because Sam was also a stand-out football player during high school. He was contacted by many colleges to come play on their teams, the most notable of which was Colorado State University. Of course, Sam chose basketball, but he believes that he has been so much the better because of his football background. Sam's football experience had the effect of toughening him up and enabling him to endure college's 20 minute halves.

Sam alternates between the center and forward positions and is impressed by this year's players' team attitude. He observes a real drive toward unity and none of the old selfishness. He attributes this to the new coach's overall winning attitude. Sam is all for Coach Calhoun's competitive handling of the team and notices that he has faith in all his players.

We have Steven Young's church in Salem, N.J. to thank for his attending Northeastern. This is his fourth year as a member of the Huskie Hoopsters. He wouldn't mind coaching young school children on a part time basis after he completes his criminal justice course in a year. His major plans include going on to Law School. Steve commented on the attributes of a good coach, some of which he believes should be the ability to communicate with his players, the respect of a team, and a sense of dedication along with a knowledge of basketball.

Steve said he is grateful to sports for they have given him a chance to

make many friends and have also taught him a lot about life. He now knows the full meaning of competition and isn't afraid to compete both academically and athletically. This type of attitude assisted Steve to the captainship of his high school team during his senior year and the Most Valuable Player award that same year.

Another success story on Northeastern's basketball team is Joey Delgado. His view is that sports are a necessity in a person's life. To Joey, sports provide a release from the pressures of day to day living. A major life factor that basketball has taught him is teamwork. In the four years that he has played for N.U. he has learned to make sacrifices in order to attain a desired end. He sacrificed his normally fast-paced style for Northeastern's previous "Stall ball" tactics. He neglected his offensive game to stress defense and as a result Joey is acknowledged as one of the more talented defensive players around. Joey says that people should participate in athletic activities to stay in shape. This would combat the label that the U.S. is becoming "a nation of spectators", meaning that people watch sports far more than they participate in them.

Over the summer Joey worked-out with the Boston Celtics which was a thrilling experience for him. He learned a great deal and made a lot of friends in the process.

As an education major, Joey looks forward to teaching young children in his community. This will be but another way in which he shows his community concern.

# Black Athletes Face Discrimination

by ILEEN DOTSON

Despite the fact that there are many blacks in organized athletics on both the college and professional level, discrimination didn't end when Jackie Robinson broke the color barrier in professional baseball in 1947.

According to an article in the Civil Rights Digest by two University of Kansas sociologists, the idea that racism has escaped organized sports is a big myth.

One form of discrimination in sports is unequal opportunity for black athletes who are just as good sports-wise, or better than white players. In baseball, black players bat an average 20 points higher than white players and black pitchers win an average of 10 games while white pitchers win an average of 7.5 games per year.

In college and professional basketball where teams are more black than in any other sport, the researchers claim that blacks are disproportionately found in starting positions.

This indicates a preference for white players on a team unless a black athlete is super-superior.

One possible explanation is that white sports recruiters seek only those black players that are certain to be starters in their eyes.

Another is that college coaches are less likely to offer a scholarship to an

average player with a mediocre educational background. Though this practice may not be racially motivated, it eliminates many black athletes whose grade and high school education, on the average, has been demonstrated to be inferior to education received by whites.

In football, the researchers found that blacks are seldom placed in leadership positions on the field.

Since it is assumed by many whites that blacks are intellectually inferior, incapable of leadership, and that tension will result by placing them in leadership positions, blacks in sports are put in positions that require speed and strength, not thinking or leadership ability.

While super-star black athletes like Willie Mays and Wilt Chamberlain are well-paid, competent black athletes who are not superstars are paid less than whites with equal ability.

Though there is a high percentage of black professional players in baseball, basketball, and football, few opportunities are available to them in managerial or coaching roles on the professional or college level.

Take a look at some professional and college sports teams and figures, and ask yourself the question, How, where and WHEN will discrimination end?

(broadcast 10-22 on WRBB)

# Honeywell Criticized

by JOYCE CLARKE

A "Mr. Uncle Sam Honeywell Robot" and The Students for a Democratic Society (SDS) were out on the morning of November 6, telling Northeastern students to boycott the meeting with the Honeywell and U.S. Marine recruiters.

A student dressed in cardboard boxes was parading around the quad and another was speaking over a

public address system, spelling out the reasons for the boycott.

It was asserted that Honeywell manufactures and sells anti-personnel weapons (a bomb about the size of a baseball that contains a million tiny pellets which, after exploding, penetrate the body on contact) and has holdings in South Africa. The role of the military, however, was never defined; perhaps if private enterprise couldn't grab them, the military might.

Although a predominantly white organization, the SDS was prompting everyone on campus—especially the prospective graduates—to take part in the demonstration in front of the United Realty Building where three recruiters were expected to speak. Students did show up but few took part in the actual demonstration; the rest stood by on the side lines.

Whether the SDS was aware of it or not, some administrative authority—

(cont. p. 8)

# Calendar of Events

ELMA LEWIS SCHOOL OF FINE ARTS  
Annual Black Nativity Show—Dec. 7 to 17.  
(Call for show times)

UMASS  
Umoja is having an After Thanksgiving Party, Nov. 24, 9 p.m. to 3 a.m. at Roxbury/N. Dorchester APAC, 60 Vernon St. Donation \$1.50 with any college I.D.; \$2.00 otherwise.

BOSTON STATE COLLEGE  
Black Students Assoc. is having free Thanksgiving dinner (Nov. 23) for any students who are not going home, at St. Marks Church, Townsend St., Roxbury at 3 p.m. Please call Anna Persons or Eric Straughter for reservations (566-1103).

ROXBURY MULTI-SERVICE CENTER  
Continuous programs. Please call the center for information: 427-4470 or 445-7092

Any school or organization wishing to contribute information to our calendar of events can either contact Joyce Clarke (437-3141) or send in the information at least three weeks in advance.

# Millavette's Bakery, Inc.

SPECIALIZING in weddings, banquets, birthdays, all occasions. Hot sweet potatoe pies, chocolate cream pies, apple pies, cookies, bread, rolls, cupcakes, brownies, etc. . . . baked on the premises. CALL 296-7763 or 287-9851 for orders or drop in at:

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# Soul's Place Expanding

by WARREN EVERETT

Soul's Place, Northeastern's Black radio station organization, was started in November 1971 by Rupert Margerson, '75, and Michael K. Williams with an intent of providing the Northeastern Black student body and the Black community with entertainment, news, announcements and other Black related information.

Originally, it was broadcast on Fridays from 10 p.m. to 2 a.m., or from 10 p.m. until everyone got tired of listening or calling in (which sometimes was 6, 7, or 8 the next morning). The music was mixed with Rupert (the Rapper) doing jazz and James Martin (the Groundhog) and Michael Williams (Hat) doing "Solid Soul."

The show during the "71-71" year, received a good and strong response. This year, efforts are being made to improve it. The program is expanding. It has new members and hopes to get more. The only qualification is that you must either have a 3rd class radio operator's license or be attempting to get one.

The members whom you may want to listen for are Ron Roots (Cool Rnn)

from 5 p.m. to 8 p.m. Friday nights, Marcus Garvey Bennett from 6 p.m. to 8 p.m. Sundays, and Ron Hunter (the Doctor) from 3 p.m. to 6 p.m. Sundays. Other staff members are Deborah Ashbey, Ileen Dotson, Hassaan Adeeb, and Carolyn Baptista.

Meetings are held every Sunday at 3 p.m. on the 4th floor of the Ell Student Center in Studio A. Anyone wishing to join the staff is welcome. The station is on 91.7 F.M. Responses or suggestions which can help Soul's Place to develop to its fullest potential will be accepted.

# Decco Barber & Beauty Co.

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# News in Brief

In furthering its disapproval of colonialism, the United Nations has voiced recognition of the "legitimacy" of liberation armies engaged in anti-colonial struggles.

The resolution was overwhelming-ly approved by 99 nations with the exception of Portugal, South Africa, the "United States, Britain and France.

Most of the 30 million people living under colonial oppression are on the African continent in Portuguese Angola, Mozambique, and Portuguese Guinea. And under white minority rule in Rhodesia, South Africa and South-West Africa.

A second resolution was passed approving United Nations co-sponsorship with the Organization of African Unity of a conference in Oslo Norway next April. The conference will seek aims to hasten the end of colonialism and abolition of official policies of racial segregation.

A third resolution declared an annual "Week of Solidarity with the Colonial Peoples of Southern Africa" including Portuguese Guinea and the Cape Verde Islands.

(N.Y. Times: 11/5/72)

...

On October 23 Henry Lewis became the first Black to conduct a Metropolitan Opera performance.

Just 17 years prior Marian Anderson broke the color barrier as the Met's first Black singer.

The musical director of the New Jersey Symphony has, however, already conducted opera elsewhere and many of the country's leading orchestras, so he is not a newcomer to the profession.

(N.Y. Times: 10/18/72)

...

Among the newly elected members to the House of Representatives are three Blacks, two of whom will represent southern states.

## Activities On Campus

by DUF SATTERTHWALTE and MELANIE WHITE

We realize that all work and no play makes school very dull, so we are publishing a list of various organizations and clubs at Northeastern that you may be interested in. These organizations may help provide an outlet for your interests. The meetings are held on Tuesday and/or Thursday between the hours of 12:00 noon and 2:00 p.m. in the Ell Center (EC).

|   |   |
|---|---|
| Auto Club   | 246 EC  |
| Camera Club   | 17 MU   |
| Cauldron  | 253 (sec Don)   |
| IMANI Chorus  | 35 DK (6:30-9:00)   |
| Chess Club  | 345 EC  |
| Computation Center                                    | 344 EC  |
| Department of Co-op                                   | 147 EC  |
| Distinguished Speaker Series Committee                | (send suggestions to Barry Kean or mailbox of Ell Center) |
| Folk Club   | 247 EC  |
| Music at Noon   | 236 EC  |
| Hus-skiers and Outing Club                            | 355 EC  |
| Hot Rod Club  | 340 EC  |
| Huskey Key  | rear of quad  |
| Model Railroad Club                                   | United Building   |
| NU Band   | Auditorium (5:30-9:30)                                    |
| NU Early Music Players                                | 312 EC Monday (4:30-6:30)                                 |
| Institute for Electronical and Electrical Engineering | 346 EC  |
| International Student Forum                           | 353 EC  |
| Sports Car Club                                       | 174 EC  |
| Student Center Committee                              | L74EL   |
| Radio Club  | Hayden Hall Penthouse)                                    |
| Rifle Club  | 112 GR  |
| Students for a Democratic Society (SDS)               | 348 EC  |
| Student Council for Women                             | 349 EC  |
| Student Union   | 355 EC (A)  |
| Silver Masque (drama)                                 | Auditorium  |
| NU Flying Club  | 244 EC  |
| Student Council                                       | 356 EC  |
| Table Tennis  | 451 EC  |
| Unification   | 246 EC (7:00-10:00)                                       |
| Yacht Club  | 250 EC  |

Purlie's Coming Again!

THE MUSICAL COMEDY PURLIE WILL OPEN AT THE SHUBERT THEATRE IN BOSTON DECEMBER 4. PATTI JO AND RDBERT GUILLAME ARE IN THE STARRING RDLES.

Arbitrary Decision

Public Service Announcements

by MOIGWITUHANIA and MOI TAMAZIN

President Amin's order for the expulsion of Asians with British citizenship has created cyclonic commentaries from various circles. The charge is racism.

When Uganda was granted independence by Britain in 1962, 23,000 of an estimated 90,000 Asians accepted Ugandan citizenship. At this significant point in African history, the remaining 67,000 allied themselves with the ex-colonizer by not relinquishing their British passports. The consequence of that alignment had serious economical and political implications on the Ugandan move for full independence.

The fact that these Asians refused to show solidarity with the Ugandan people demonstrated their manifested opposition to be part of the new Uganda.

A prominent British official was quoted in a highly authoritative Western newspaper as saying, "General Amin's decision to expel the Asians is arbitrary." This statement is organically ethnocentric and attempts to erode the sovereignty of the Ugandan state.

The attempts on the part of the British Government to shroff their responsibility to these Asian holders of British passports, while at the same time calling General Amin's decision arbitrary, question the permeable status of Asians with British passports throughout the World.

Whose racism is it? Is it racism on the part of the Ugandan Government, or on the part of the British? The evidence clearly demonstrates the latter.

(part I of a 2 part series)

## Obituary

The Rev. Dr. James H. Robinson, founder and executive director of Operation Crossroads Africa, N.Y., died November 6. He was 65 years old.

Rev. Robinson became executive director of O.C.A. in 1957, an organization that has been giving Black and white American and Canadian young people an experience of practical work in the independent countries of Africa.

At his death he was associate pastor of the Church of the Covenant at 310 East 42 Street, New York.

He is a graduate of Lincoln University, class of 1935 and of Union Theological Seminary in 1962.

In 1954 he visited 11 countries and territories in subSaharan Africa and conceived the project of taking students from the American continent to live and work with them. His idea was later credited with being a forerunner of the Peace Corps. Dr. Robinson was named to the corps advisory board and until his death continued to serve on an advisory committee to the State Department on Africa.

Dr. Robinson had lectured widely at universities in this country and had also published a number of books, including his autobiography, Road without Turning, Love of this Land about Black cultural contributions in the United States, and Africa at the Crossroads.

TOP TEN RECORD LIST FOR WEEK ENDING NOV. 6\*

1. Papa Was a Rolling Stone

2. Me and Mrs. Jones

3. I'll Be Around

4. Use Me

5. If You Don't Know Me By Now

6. You Ought to be With Me

7. Save That Thing

8. Theme From the Men

9. From the Love Slide

10. You'll Lose a Good Thing

Temptations

Billy Paul

Spinners

Bill Withers

Blue Notes

Al Green

Rim Shots

Isaac Hayes

Hank Ballard

Little Royal

\*Courtesy of Mass. Record Distributing Co., 633 Mass. Ave., Boston, 266-1002

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these experiences will broaden both groups' experience in Academic and Community affairs and will foster Love, Understanding and Unity among us. The Council is not a limited experience; It is yours and by no means will we be limited.

See Verdaya Brown on the third floor at the Afro-Institute for more information.

...

There will be a demonstration each Saturday on how to use a video tape machine at the Afro-Institute at Northeastern University. Any interested Black students should sign up on the third floor of the Afro-Institute, 40 Leon Street.

The Harriet Tubman House is a neighborhood Center of the United South End Settlements, which offers programs and workshops for youth and adults in such things as cooking, sewing, photography, films, graphics, athletics, music, and also a tutorial program for elementary students. We see a large desire by many Youth in this area to further their involvement in music and the desire by others to begin learning an instrument.

The Harriet Tubman House needs instruments to carry on the free music program for teens. Perhaps the old instrument you have and no longer use or need, could be the start of a musical career for a deserving, needy youngster. We will gladly pick up anything you have to offer — please call or deliver to Harriet Tubman House, 25 Holyoke Street, Boston, Mass. 266-2265.

## The Book Corner

compiled by JOYCE CLARKE

Angela by The Professor; Leisure with Love." Books, N. Hollywood, Cal.: \$1.25

Angela begins with the Marin County shootout and ends with her trial. Interspersed are details of her UCLA days and the time she spent with David Poindexter as a "fugitive from justice." The author does a first-class job in pulling all the segments of Angela together so that we are able to receive a positive picture of this High Priestess of Revolution.

Black Pride by Don L. Lee; Broad-side Press, Detroit; \$1.00

Unfortunately the Onyx does not have permission to reproduce any of Brother Lee's poems. But the poems in this little book imply just what the title says, black pride. The language is simple but explicit; the tone is quiet but explosive; and the overall message educational. Thirty-four pages of quick reading but tasting impressions with such titles as "In the Interest of Black Salvation", "On the Discovery of Beautiful Black Women", "The Self-Hatred of Don L. Lee", and many more. Other books by Don L. Lee: "Don't Cry, Scream" \$4.50; "Dynamite Voices: Black Poets of the 1960's" \$2.75; "Direction-score: Selected and New Poems" \$3.75; To Gwyn (Gwyndolyn Brooks)

To Be A Slave by Julius Lester; Dell Pub., N.Y.: \$75

How a slave felt about slavery can only best be described by the slave himself. The quoted material, or slave narratives, in this book were recorded during the 1800s and 1900s and kept in the Library of Congress, Washington. Some are humorous: "Now that slavery is over, I don't want to be in nary 'nother slavery, and if ever nary 'nother come up, I wouldn't stay here." Sally Carder. But most extremely serious: "[He said] he had bought my wife." He drew out a pistol and said if I went near the wagon on which she was he would shoot me. . . (he) said I might stand at a distance and talk with her. My heart was so full that I could say very little. . . I have never seen or heard from her from that day to this. I loved her as I love my life." By Moses Grandy.

Classic Black African Poems. Edited by Willard R. Trask; Eakins Press, N.Y. \$3.95

Poetic songs of love and life, of joy and grief and of tradition and ceremony are expressed by our African brothers. Translated from their original tribal tongues, these poems put us in touch with another contribution of the African past.

THE ONYX IS CALLING ALL JOURNALISM MAJORS AND ALL INTERESTED STUDENTS TO HELP OUT ON THE NEWSPAPER.

Honeywell

(cont. from page 7)

either the university of Honeywell—had previously given passes to those students who were interested in hearing the recruiters. So while the protestors tried to prevent the pass-holders from going in, the campus police were barring the protestors and allowed the pass-holders entrance.

The final strategy was the circulation of petitions throughout the dorms, demanding that Northeastern University sell its stock in Honeywell.